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BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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BUST OF THE MARÉCHAL DU MUY
BY JEAN-JACQUES CAFFIERI
(SEE PAGE 14)

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JANUARY, 1929

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ANNUAL MEETING OF THE CORPORATION

The Fifty-ninth Annual Meeting of the Corporation of The Metropolitan Museum of Art, composed of Benefactors and Fellows—Fellows for Life and Fellows in Per-

petuity—will be held in the Board Room of the Museum on Monday afternoon, January 21, 1929, at half past four o'clock.

Reports on the transactions of the year 1928 will be presented, an opportunity to see a new cinema film entitled *Behind the Scenes in the Museum* will be given, and tea will be served.

THE MUSEUM AUCTION SALE

On February 6, 7, and 8 the Museum will hold, at the galleries of the American Art Association, an auction sale of certain objects in its collections which have accumulated in its storerooms. The situation which gave rise to this sale, and the methods by which the Trustees have striven to meet it, are outlined in the following paragraphs, which form the preface to the sales catalogue.

"The Metropolitan Museum of Art has been forced by the crowded condition of its storerooms to dispose in some way of more than half a century's accumulation of objects of art for which it can no longer find exhibition space. Most of this material at the time of its acquisition was of great value to the Museum, but has been displaced from our galleries by later and more important acquisitions. Nor could it serve any useful purpose by remaining in our storerooms, even if we had the space to accommodate it.

"Under these circumstances the only open question was how to dispose of such material to the best interest of the Museum and the public. Several methods of disposal were considered. One was for the Museum to present these objects to other American art museums for which they undoubtedly have value. To have adopted this method, however, would inevitably have involved questions of favoritism or discrimination.

"Moreover, it would have involved delay and would not have cleared our storerooms promptly and thus given us the storage space which we immediately need. For other museums, to which we would naturally have offered them, would not have accepted them until after examination and

determination of their usefulness, based upon the present development of each.

"Our Trustees finally determined that the only way of disposing of this material promptly and fairly was to offer it at auction sale. This decision was followed by an auction sale of duplicate material in the Cesnola Collection held last year, at which every art museum and private collector had an equal opportunity of purchasing.

"The present sale includes objects acquired by the Museum by purchase, as well as some objects acquired by unconditional gift. While the legal right of the Museum to sell objects so given could not be questioned, our Trustees were unwilling to exercise that right until every donor was accorded an opportunity for a return of his gift. Accordingly, a letter of the general character of the following was sent to every donor and to the legal representative of every deceased donor so far as their addresses could be ascertained.

In the year . . . , Mr. Blank generously gave to the Museum the objects set forth in the inclosed list. His support at this time is gratefully recognized and remembered, for such encouragement has made possible the continuance and expansion of the institution. With the growth of its collections, however, the Museum has reluctantly been obliged to remove many objects from exhibition, and the time has now come when it feels that these should no longer remain useless in its overcrowded storerooms.

Under these circumstances, the Museum offers to return to him or his executors the objects listed, if within thirty days we receive word in writing that such a course meets with his or their approval. Otherwise, the Museum will feel free to dispose of them in accordance with its best interests. May I assure you once more of our deep appreciation of Mr. Blank's generosity?

"In response to this letter some have requested a return of their respective gifts, and these gifts have been returned. Others have requested the Museum to dispose of their gifts in the best interest of the Museum. In certain cases careful inquiry

has failed to locate either donors or their personal representatives.

"No gifts to which any conditions were attached have been included in this sale, nor have any gifts been included which were given in memory of any persons. Family portraits have also been excluded in every case where the donor could not be consulted.

"The controlling reason which has led our Trustees to adopt this method of disposing of what may be called surplus material is not pecuniary benefit to the Museum, though many of the objects have substantial value and should realize a considerable sum, but such a distribution of them as will best promote the interests of art and give equal opportunity to everyone who wishes to obtain them."

FORGERIES OF GREEK SCULPTURE

A great deal of publicity has recently been given to stories about the sculptor Dossena and his products which were sold to prominent collectors and museums as Renaissance and Greek works. Anyone nowadays "in the profession" is only too familiar with the phenomenon of forgeries, for it is what makes an expert's life today at once so dangerous and so exciting. The reason this particular tale got into the daily press is that Dossena is suing his employers in Italy, with a great deal of money involved. As our Museum has been both patted on the back and attacked by the various writers in the newspapers, it may be well to tell our part of this story just as we know it.

In the spring of 1927 there were offered to this Museum by a prominent dealer two life-size figures of archaic style for a large sum of money. One was a striding Athena, the other a group of a youth carrying off a woman, in the manner of the famous piece from Eretria (see our cast, No. 438A). Both were supposed to come from an early pediment, and it was rumored that they were found on the same site as the superb seated goddess in Berlin. The two sculptures had been sent from Europe to our Museum for

inspection, and naturally high hopes of an important acquisition were entertained. But a close study—lasting several days—convinced us that they were not Greek works but modern forgeries. Since they had been sponsored by prominent European archaeologists and were still for sale, we could not, according to professional etiquette, mention the reasons for declining them unless specifically asked to do so, which we were not. They were therefore taken back by the owner.

In the meantime we had informed our European agent, John Marshall, of this important offer; and in the course of time he notified us—after we had already made our refusal—that he thought the group might be identical with one offered to him in fragments the preceding year which had seemed to him suspicious. A comparison of the photographs he sent showed this surmise to be correct. Of the Athena he knew nothing. Mr. Marshall was particularly interested, for from the same vendor who had offered him the group, he had purchased for the Museum, in 1926, (for a comparatively small sum of money) a marble statuette, thirty-seven inches high, of a walking maiden in archaistic style. The subsequent examination of the group made him feel that the statuette also was probably modern, made by the same forger; so he notified us of his misgivings with the request not to put the piece on exhibition.

In the summer of 1927 it emerged that we had refused the two large "pediment" sculptures as suspect. The owner asked us to state our reasons. Then came a long investigation in which many prominent archaeologists took part and which is still proceeding at the present moment! The salient points of the story are: (1) the group was sent over to Europe for examination and there pronounced genuine by a number of well-known experts, others, however, dissenting; (2) after several months the Athena, which had meanwhile found a purchaser, was also sent to Europe to be examined side by side with the group; (3) Mr. Marshall, who devoted his whole energy to this investigation, found what seemed to him indisputable evidence that Dossena was the sculptor of the group, the Athena, and the

little maiden, as well as another piece which had since appeared in Rome. After a year's debate practically everybody is now agreed that the pieces are wrong—with the exception of a few intrepid spirits who still cling to their belief in the genuineness of the group.

In the midst of this investigation Mr. Marshall died in Rome, in February, 1928, after a trip to Munich in which he tried to persuade an assembly of experts that the sculptures were the work of Dossena. One cannot but regret that he could not have lived to meet Dossena himself (who until recently could not be seen) since it was largely Mr. Marshall's insistence and genius at detective work which revealed the source of the sculptures—the final argument in any controversy. In the summer of 1928 Dossena admitted visitors to his studio, myself included, and was very helpful in giving information about certain of his methods. He is proud of the fact that he does not (like forgers of old) copy a known work of art with slight variations, but that he really creates in the manner of the antique. What differentiates him, however, from other clever modern imitators is that he has the courage to make large, monumental pieces for which high prices can be charged.

About the beauty and intrinsic value of Dossena's imitations there will inevitably be differences of opinion. An editorial in the *Times* advised museum curators to apply the simple tests of "archaeology" as against the uncertain ones of "connoisseurship." But since a large number of leading archaeologists, backed by chemists and mineralogists, had pronounced the pieces genuine, the case is clearly not so simple. In the last analysis it must always be quality and style that serve as the infallible guides. That curators, being human beings, are fallible, does not make the principle any the less sound. It is quality—and probably quality only—that cannot be successfully imitated by even a gifted modern forger. This is especially the case where Greek works of a good period are attempted. Therefore, the higher the aim of the forger, the more inevitable the final detection; for there is still a long step between a Greek archaic artist and a Dossena.

All those involved in this controversy—whether they have been proved right or wrong—must be grateful for the opportunity it afforded of learning something in their profession. For it is only by such opportunities that one can keep informed about the many pitfalls in our precarious work and avoid mistakes in the future. Only let the public understand that connoisseurship is a subtle thing, the fruit of long and constant training and experience, and that the greatest art expert will always remain—like every scientist—a student.

GISELA M. A. RICHTER.

IN MEMORY OF BASHFORD DEAN 1867-1928

At a meeting of the Board of Trustees, held on December 17, 1928, the following memorial resolution upon the late Bashford Dean was adopted:

In the sudden death of Bashford Dean, The Metropolitan Museum of Art has suffered an irreparable loss. His loss was grievous to many other public institutions: to the American Museum of Natural History, which crowned his work there by the opening of its Hall of Fishes at which he was to be the guest of honor only the day before his death; to Columbia University, where he was professor of vertebrate zoology; to the College of the City of New York, of which he was a graduate and where he was tutor in natural history from 1886 to 1890; and in many other directions of public service. But to our Metropolitan Museum the loss is irreparable in the fullest sense of that word.

He volunteered to be honorary curator of arms and armor without salary in 1906. His offer of service was gladly accepted. Later on, in the year 1912, he was persuaded to become curator of this department on a regular salary. He continued in this position until the close of the year 1927, when he resigned. But his connection with the Museum was made even more intimate and honorable by his immediate election as one of its trustees.

He was, in fact, the founder of its now

notable collection of arms and armor. True, the Museum had a small collection of this kind before he entered its service, but under his management and inspiration it has now become by far the most important collection of arms and armor in America and vies in importance with the greatest collections of Europe. It was his ambition to make it fourth among the armor collections of the world and he has gone far to realize that ambition. It was largely due to his influence that William H. Riggs and Jean Jacques Reubell gave to the Museum the important collections that bear their names. There was not a nook or corner of Europe or Asia which escaped his search for additions to his department. Farthest Japan was as familiar to him as nearer France, Germany, and England. He seems to have known the location of every potentially purchasable piece of armor in existence and he never forgot it. He was indefatigable in pursuit. He never lost the trail. After years of effort he usually succeeded in obtaining the desired object, sometimes by purchase and not infrequently by gift. His recommendations to purchase were invariably approved. If the Museum itself did not have the needed money, he would persuade some of his friends to supply it. He was a generous donor himself, far beyond the amount of his salary. The Museum's collection of armor is really his monument.

Nor was his knowledge of arms and armor of merely historical interest. It was put to use during the Great War when he was called upon by the War Department to design the protective helmet for the American army, for which service he, as well as the Museum, received the special thanks of the Secretary of War.

He was a prolific writer about subjects on which he was an authority. His contributions to our Museum Bulletin were notable. It is a satisfaction to know that one of his most important works, a bibliography of arms and armor, was completed before his death and is among the publications to be issued by the Museum within the present year. A bibliography in three volumes on books and papers dealing with fishes, which he undertook with Dr. C. R. Eastman and

Dr. E. W. Gudger of the American Museum of Natural History, was published a few years ago. It was in recognition of this work that the National Academy of Science awarded to him in 1923 the Daniel Giraud Elliot Medal, for outstanding work in zoölogy.

He was a Chevalier of the Legion of Honor and had many recognitions of service both at home and abroad. He was eminently human. He had a rare capacity for friendship. His knowledge was always at the service of every person he could aid. And they were many.

His widow and the surviving members of his family have our warmest sympathy in our common bereavement.

MAKING READY THE ELEVENTH EXHIBITION OF AMERICAN INDUSTRIAL ART

To date, upward of one hundred designers and manufacturers are at work upon the forthcoming Exhibition of American Industrial Art. This exhibition, the eleventh in the Museum series, has enlisted a type of support that may well be regarded as an indorsement of the Museum's policy in maintaining close contact with the important field of current production which represents the objects of daily need and comfort, the things daily bought and used, and those in which, in great measure through the Museum's consistent interest and labor, the factor of design plays a rôle daily increasing in importance. This is demonstrated again by the fact that so many firms and individuals have plunged so whole-heartedly into the production of entirely new designs, made for this exhibition, and many of them emanating from sources outside their own concerns—namely, from the members of the Museum's Coöperating Committee of architects. This group itself has shown an enthusiastic interest, a productive activity, and a spirit of collaboration matching the like qualities among the assisting manufacturers. A public institution such as ours has no right to be too well pleased with itself, for its work is not gauged by its own opinion; but it may well be pardoned a feeling of satisfac-

tion, in which each of its members has a share, when it can point to a regiment of producing artists actively engaged under its protectorate upon a work for the general good which it has initiated.

The Gallery of Special Exhibitions will be transformed to receive this display, which will open with a private view on February 11, and will continue on exhibition through Sunday, March 24.

CHINESE CRICKET-CAGES

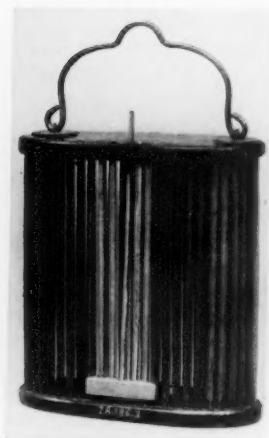
An addition to the collections of the Department of Far Eastern Art which is both charming and entertaining has been made through the generosity of George D. Pratt, who has recently presented the Museum with part of a collection of gourds and cages which were originally used as homes for the singing crickets of China.¹ The collection, which is the second sent to this country by Robert E. Stevenson, has been acquired by Mr. Pratt, who has divided it among three museums—the Metropolitan, the American Museum of Natural History, and the Museum of Amherst College. The cages are lovely things, carefully fashioned and prized for themselves. The present collection includes examples of the representative types. The most elaborate is an ivory cage with a floral ornament for opening the gate. There is a similar cage made of tiny strips of bamboo. There are gourds in various shapes, gourds with finely etched designs and pictures, gourds with patterns made by training them into moulds. The covers also are of representative types, simple wood with ivory-rimmed ventilating holes, elaborately carved ivory, different types of jade, carved wood, and metalwork. There are also one or two of the little clay pots preferred by some cricket fanciers, although these must be closely watched to keep them from drying out. One of these wears still a cloth jacket to keep the moisture in and the heat out.

But the use of the gourds opens up new vistas to the western mind. In Peking the great highways are noisy, but they are

¹ Shown this month in the Room of Recent Accessions.



GOURD WITH RELIEF
DECORATION AND WOOD
COVER



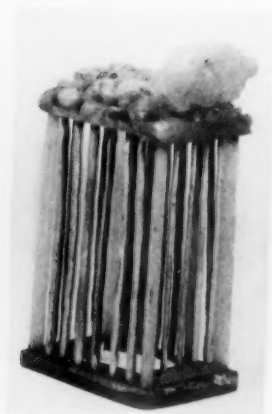
BAMBOO RODS WITH
METAL HANDLE



GOURD WITH RELIEF
DECORATION AND WHITE
JADE COVER



PLAIN GOURD WITH
IVORY COVER



IVORY RODS WITH JADE
TOP AND BOTTOM



JAPANESE PORCELAIN
WITH WOOD COVER

noisy with the rhythmic pound of trotting feet and the babel of human voices. This is interpolated with a hundred different musical calls of the street vendors. Turn to the little streets a hundred yards or so from the great thoroughfares and one may sit quietly in one's garden court and speak and be heard without effort. Here in the heart of the greatest city of the East the summer sounds are lovely. Outside one's walls there is just enough life stirring to be companionable. One hears a vendor afar off approach, without haste, and retreat. The blind



GOURD WITH PAINTED DECORATION AND IVORY COVER

musicians pass with pipes and violins, and in the trees and garden flowers insects sing constantly. In such a place one is bound to listen to and find pleasure in such sounds—the Chinese have—and they go so far as to catch and train insects. Ridiculous? New York has flea circuses (I've seen them), Peking, singing crickets! The lengths to which Chinese cricket connoisseurs go may seem to us extreme, but the Chinese have always had time and to spare to do things thoroughly, and cricket culture is no exception. They can start on a cricket cage, for example, a season in advance. They select a gourd and train it to the shape they desire by fitting a mould to it lightly and waiting for the gourd to grow into the mould. Why hurry? When the growing is completed, they cut off one end of the gourd and affix a perforated cover, and it is these covers which make this essay on sounds, noises,

and crickets relevant to the fine arts, because the covers are worked in fine materials and the best of them are carved with as much care and beauty as the ceremonial jades and snuff-bottles.

The gourds interested me to the extent of looking into the study of cricket culture, which in China was one of the refinements that I let slip. My servant kept me supplied with singing crickets and *la la gu's* (a flying, long-bodied creature which trills like a bird and for which I know no foreign name), but we never went into their careers. I had supposed that one went out and caught a cricket, put it into a gourd and let it chirp. Does one? No, indeed! One catches a lady cricket and nurses her carefully until she lays her eggs. One then takes the eggs and places them on a corner of one's bed, which is made of brick and gently warmed. Then, when the infant crickets are hatched they are fed until maturity. Nor is this all. The cricket fancier cocks his ear first at this cricket and then at that, until he decides which have the most promising voices. He then sends for the cricket expert, who comes equipped with the tools of his trade. The expert and the owner give the crickets a hearing and the selected singers are treated to a drop of hot wax placed neatly underneath each wing, a trick which is supposed to smooth and heighten the quality of the cricket's chirp. Then the available cricket gourds are tested to determine which has the most appropriate acoustics. Nor is this all. Once the cricket is settled in its home, it enters upon a carefully tended existence for the four or five months of its life. The gourd is scrupulously cared for—given a wash of cold tea, preferably the strong red tea, three times a day. The cricket is fed an appropriate amount of boiled cabbage and rice carefully soaked in tea to remove the glutinous substances. The cricket sings when it feels like it, and upon special occasions it is removed from the gourd and placed in a show cage, such as the ivory or bamboo cages illustrated. Truly, it is a charming race which can devise such exquisite entertainment. And if one has a brutal, bloody streak, one may cultivate fighting crickets—and there is no law against betting upon one's favorites!

The cricket singers are of various types, among which the *chin chung* (golden bell) is one of the best singers. The golden bell cricket is associated with a local legend about an unnamed concubine of the Ming court. One may not speak of the death of royalty directly, so this concubine, failing in health, drew a picture of a peculiar cricket and informed the emperor that she was picturing herself. After her death, the emperor, visiting her tomb, was aware of a clear and delicate trill, as of a tiny golden bell. Searching, he discovered the living reality of the cricket invented by his favorite.

ALAN R. PRIEST.

A MADONNA BY LUCA DI TOMMÈ

An appealing fourteenth-century painting of the enthroned Madonna and Child has been given to the Museum by Samuel H. Kress. The form of the panel, a narrow upright with a pointed arch at the top and unframed sides and bottom,¹ indicates that it is part of a dismembered polyptych, and the capital significance of the subject fixes it as the central unit.

The painting is readily recognized to be a Sienese work of the late fourteenth century. The delicate Oriental flow of line is here to soothe us and the inward and outward grace of the divine personalities. Sienese beauty and elaboration of workmanship are seen in the tooled gold ground and in the brocaded hanging which embellishes the throne. The Virgin, peacefully aloof, nevertheless includes the spectator within the gracious range of her eye. The infant Savior wears a frankly ingratiating expression which softens, almost contradicts, the message of his scroll: *EGO SUM LUX MUNDI*.

Students of Italian painting have no difficulty in identifying the painting as the work of Luca di Tommè. The tradition of Simone Martini and Barna and the Lorenzetti is still very much alive although the hushed intensity of expression and color has

¹ Tempera on wood; h. 58½, w. 24¾ inches without the added modern moulding at bottom and sides. Shown in the Room of Recent Accessions.

given place to a delicate lassitude. It is indeed this lassitude and gentle reticence, so oddly allied with confined vertical design, as much as the entirely personal form of hands, face, and garments, that designate this Virgin as specifically by Luca. Qualities



MADONNA AND CHILD
BY LUCA DI TOMMÈ

of surface and color also play their part in the identification, for this agreeable ivory-like flesh and cautiously tasteful use of color in the accessories—in our case pale green with pale lavender—are also characteristic of the work of this pleasing and sympathetic painter.

The three signed works by Luca di Tommè now known are dated 1366, 1367, and 1370, but there is documentary evidence of Luca's artistic activity at least eleven years before

1366 and eight years after 1370. Raimond van Marle² sees in the 1366 Crucifixion of the Pisa Gallery a direct influence of Pietro Lorenzetti which gives way gradually before the charmed spell of Simone, as we can see in the signed and dated altarpieces in Siena and Rieti. The growing tenderness and grace are seen again in the large altarpiece, formerly attributed to Bartolo di Fredi, in the gallery at Siena. This would appear to have been painted about the same time as the Museum's newly acquired example. Van Marle surprises us by placing it com-

JAPANESE PRINTS BY HARUNOBU ON EXHIBITION

The second group of prints from the collection of Louis V. Ledoux will be shown in Gallery H 11 from January 14 to February 6. These will be supplemented by prints from the Museum collection, and by a number of examples of remarkable quality, lent by Dr. A. B. Duel and Howard Mansfield. It will be remembered that the first group consisted of early prints, before the tech-

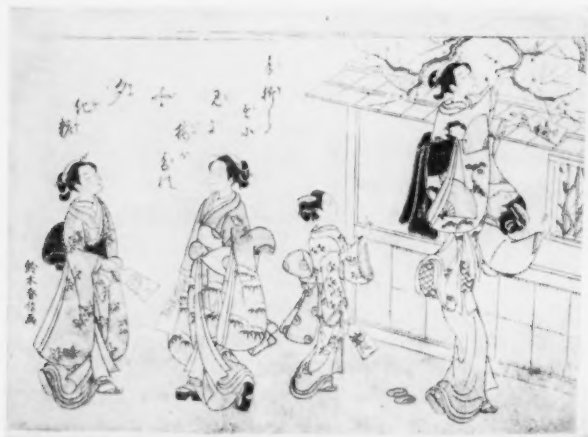


FIG. 1. GIRLS AT PLAY ON NEW YEAR'S DAY

paratively early in Luca's career, but points out the difficulty of arranging this artist's works in a convincing chronological order. Luca's masterpiece is generally conceded to be the festive blue and gold Assumption in the Jarves Collection at Yale University, which represents Luca's last phase, according to van Marle's tentative opinion, by reason of the grace and gentle sweetness of the angels who support the Madonna's encircling mandorla. This sweetness is the quality which we seem to find again in the panel given by Mr. Kress.

The Sienese school of the generation immediately preceding Luca di Tommè is represented in a Madonna and Child by Guiduccio Palmerucci presented by Mr. Kress some months ago.

H. B. WEHLE.

² Italian Schools of Painting, vol. II, pp. 465 ff.

nical mastery of polychrome printing had been attained. This month the first flowering of the new technique is seen in an exhibition devoted to the works of one artist, Harunobu.

Suzuki Harunobu (1725-1770) designed prints which are probably more widely loved than are those of any other Ukiyoe master, yet curiously little is known about his life. About all we can say for certain is that no known work of his can be definitely dated before 1762, and that in 1764 he used the newly acquired skill of the printers to produce polychrome prints of almost fairy-like beauty. For the achievement of these *nishikiye*, "brocade pictures," due credit should also be given to Harunobu's helpers—the artist-printers such as Yumoto Kōshi, and the amateur art lovers, particularly those of the Kyosen club, who assisted and

encouraged him in his experiments. The present exhibition contains many of the most famous of Harunobu's works, by far the greater part being in the brilliant condi-

usually large print, in poor condition, but apparently the only surviving impression of an early design that is characteristic of Harunobu's treatment of young girlhood.



FIG. 2. JO AND UBA—CALENDAR FOR 1765

tion in which they left the printer's hand. It has seemed best, however, to select for illustration and comment, not the most perfect prints, but those least known and, there-

One of the girls is trying to reach a shuttlecock caught in a plum tree, and a free translation of the poem would be: "Do not break the branches; it is better to enjoy the plum



FIG. 3. A COURT LADY



FIG. 4. LADY ASAZUMA

fore, of most interest to the student. The descriptions, and especially the translations of poems, are to a great extent taken from the private catalogue made by Mr. Ledoux.

The first illustration (fig. 1) is of an un-

blossoms where they are. Do they not look as though they had adorned themselves freshly for the evening?" The present color harmony of pale yellow and gray is a result of the survival of the yellow and the chang-

ing of what probably were blue and rose.

In the diptych (fig. 2), of which this is the only known copy, are shown Jo and Uba, examples of married happiness, he with his rake, she with her broom. The legend is that this pair after long years of happiness together died at the same instant, and that their souls, which went to inhabit old pine trees that had witnessed their perfect union, come again on moonlight nights to resume human form. It is usual to represent Jo and Uba as very old; here they are young as in the first days of their love. In spite of a few register slips the printing is very delicate, as befits the subject. It may also be of interest to note that this diptych is a calendar for Meiwa II, 1765, the short months being indicated on the woman's garments, the more important long months on those of the man.

Unfortunately the exigencies of space will not permit the illustration of two very unusual horizontal calendar prints (L 58 and L 248), which represent dances famous in the romance of Japan. One, which is signed and sealed Kyosen, is the first dance of Hotoke Gozen before Kiyomori, showing at Kiyomori's side his favorite, Gio, whom Hotoke afterward supplanted. It is dated 1765, and is an interesting example of the printing in gold which afterward became so common, especially in surimono. The other print is dated a year later, and represents the dance of Shizuka, mistress of the hero Yoshitsune, before his cold-blooded brother Yoritomo, who had condemned Yoshitsune to death. It should be remarked that the making of calendars was a monopoly, and so in prints like these the calendar marks had to be concealed. Here they are chiefly on the binding of the bamboo screens.

A very rare subject of unusual quality and great distinction shows two lovers on the banks of a small stream looking at mandarin ducks, the symbols of conjugal fidelity. The poem above the print expresses the unspoken thoughts of the girl:

"Ducks beside the river's edge,
Bound by an eternal pledge:
Ah, how happy life would be
Were my lover thus with me."

In this, as in so many of Harunobu's prints,

the poem adds a peculiar charm to our purely aesthetic enjoyment. Similarly in the portrait of the court lady standing on a balcony beside a stream, with the cherry and iris in bloom and a full white moon above the water (fig. 3). The figure is one of unusual stateliness for Harunobu, an exquisite thing in every rhythmic line. And above the picture is the poem by Narihira: "Thoughtlessly we enjoy the moon, but after many moons have passed, we realize that we are older."

Still another charm of these prints is in their literary allusion, which often has a delicacy complementing that of the color and design. Thus the print showing a youth and a girl playing the same samisen (L 153) has no title, yet every cultivated Japanese at once would recognize the reference to the flute playing of the Chinese lovers, Emperor Ming Huang and Yang Kuei Fei. In the same way, the lady in figure 4 is immediately identified as the beautiful Asazuma with whom the Shogun Tokugawa Ietsuna was so fond of going boating that the affairs of government were neglected and public feeling was aroused. This last subject is celebrated, but practically unknown in the state shown here.

Only a word can be given to the more famous prints in this exhibition, but a few at least must be named. Among these are the two girls in the wind (L 154); the girl as Ōno-no-Tōfu watching the frog (L 141); the girl with the bow and arrows (L 140); and the young girl crossing a bridge on a windy day (L 159).

Dr. Ducloux's seven prints include the girl with the cranes and a remarkable *mi-ze* or water-print, and from Mr. Mansfield comes a splendid example of the snow scene usually called The Crow and Heron.

H. G. HENDERSON.

A TWO-HANDLED SILVER CUP

Judge A. T. Clearwater has added to his collection of silver with American and Colonial associations a superb two-handled cup made by a great London silversmith in the reign of Charles II.

All students of our Colonial period know

that Charles II in 1663 by royal warrant granted to eight noblemen the vast territory embraced within the borders of North and South Carolina, thereby creating and designating them Lords Proprietors with complete jurisdiction over all the inhabitants of these colonies, which they maintained until July, 1729, when the Crown purchased seven eighths of the domain from them, and South Carolina became a

order to raise money for a philanthropic purpose, it was offered for sale. The owner was about to send it to Christie's in London, to be sold at auction, when bethinking himself of Judge Clearwater's affiliations with the old Huguenot families of Charleston—the judge is a life-member of the Huguenot Society of South Carolina and an honorary member of the Saint Andrew's Society of Charleston—he decided to suggest that he



TWO-HANDLED SILVER CUP. ENGLISH, XVII CENTURY

royal demesne as were the other colonies.

In 1682 the wealthiest and most powerful of the Lords Proprietors imported the cup, presumably as a wedding present for his daughter, one of the belles of Charleston, which at this time was the most aristocratic city of the continent. One hundred and eighty years passed; then came the war between the states. On the approach of Sherman's army with its destructive array of camp followers, an excavation was made in the cellar and the cup with many other treasures was buried ten feet beneath the floor of its owner's beautiful home. The house was burned to the ground and for years the cup lay hidden under the ruined walls. Finally it was resurrected, and in

add the cup to his collection of silver of American and Colonial associations, and thereupon sent it for examination, with the result that it now adds an additional luster to this famous collection.

Not only is the cup famous for its history and associations but it is also notable as an example of the artistic conception and masterly workmanship of the English silversmiths of the Restoration period. Owing to the extensive importation at this time of silver bullion into Europe from the Spanish possessions in South America, and to the French taste for luxury brought into England by the returning Stuart court, English silversmiths had an opportunity to indulge themselves in the making of sumptuous

plate intended primarily for display. The new Clearwater cup is a handsome example. In its proportions, its effective contrast of plain and embossed surfaces, and its well-wrought cast and chased ornament, it shows what taste and technical skill these late Stuart craftsmen possessed. The cup measures eleven inches from handle to handle, is nine inches high, and weighs forty-seven ounces troy. The lower part of the cup is rounded and embossed with a frieze of erect acanthus leaves alternating with palm-leaves, a characteristic decoration at this period. A whorl of embossed acanthus leaves decorates the cover, and well-modeled and chased leaves in the form of a hollow ball compose the finial. Equally characteristic of the period are the scroll-shaped handles which terminate in serpent heads and have caryatid heads as finger rests. The mark of the maker (E N conjoined, with crown above, in a shield) is well known, though his identity has not been determined. Because it is such a beautiful piece of seventeenth-century English silver, the cup is now exhibited in Gallery J 13 with other furnishings and furniture of its period.

This cup is not the only piece of silver in Judge Clearwater's collection having historic association with South Carolina. The collection includes also the silver box presented by Richard L. Manning, Governor of South Carolina, in the name of the state, to General Lafayette, while at Columbia in March, 1825. The box, which is $9\frac{7}{8}$ inches long, $8\frac{1}{4}$ inches wide, $1\frac{1}{8}$ inches deep, weighs forty-nine ounces, ten pennyweight and contains a map tracing Lafayette's route through the state, the inscription on the box being: "Every inhabited spot will recall to your memory the devotion and affection of a grateful people."

A PORTRAIT BUST BY JEAN-JACQUES CAFFIERI

The name of Jean-Jacques Caffieri (1725-1792) is written high on the roll of French eighteenth-century sculptors. Caffieri's sculpture, however, was limited in number as compared with that of several of his fellow artists, and consequently, al-

though his work has acquired an acknowledged rarity, his fame has been somewhat eclipsed by that of his more prolific contemporaries. For America, and for New York especially, Caffieri will always, however, hold a particular interest. It was he who designed and executed the monument, now standing under the portico of Saint Paul's Chapel, New York City, erected in 1777 by order of Congress to commemorate "the patriotism, conduct, enterprise and perseverance" of Major-General Richard Montgomery. Furthermore, it should be added that he made a number of portrait busts of Benjamin Franklin, one of which, together with the model of the Montgomery monument, was exhibited in the Paris Salon of 1777. Caffieri's entries in this Salon numbered four. We have noted the Franklin bust and the Montgomery monument; the other two were portraits of Pierre Corneille and of the Maréchal du Muy. The latter bust¹ has now been acquired by the Metropolitan Museum and may rightly be described as one of its most important sculptural acquisitions of recent years.

Du Muy is portrayed with his head slightly turned to the right in an attitude of dignity and composure. The hair is brushed back from his forehead, curled at the sides, and tied with a large ribbon at the back. Around his neck is a stock. A mantle, thrown over the left shoulder, and a wide sash, worn diagonally over the right, partially reveal a cuirass. Suspended on a ribbon is the eight-pointed cross with fleur-de-lis of the Order of the Saint-Esprit, a larger badge of which appears on the mantle. On the left side of the moulded base is the signature: I. I. CAFFIERI, SCULPSIT 1776. On the front is the marshal's full name and titles: LOUIS-NICOLAS-VICTOR DE FELIX C.^{TE} DU MUY M.^{AL} DE FRANCE, and beneath it the following eulogy:

VIRTUTIS VERÆ CUSTOS, RIGIDUSQUE SATEL-
LES. HORA.

Ô NIMIUM LUGENDE BONIS, PATRIÆQUE
TUISQUE,

NOS TUA VITA DOCET VIVERE, MORSQUE
MORI

¹ Exhibited in the Room of Recent Accessions.

VIVERE SIVE MORI VIS DISCERE, CERNE
MAGISTRUM
QUEM MIHI TRISTE FUIT SIC MEMINISSE
MORI.²

Concerning Du Muy's life I can do no better than to quote from the account in the *Biographie Universelle*:

"Louis-Nicolas-Victor de Felix, Comte du Muy, Marshal of France, was born in 1711 at Marseilles and died on the tenth of October, 1775, at Paris. A member of a family originating in Piedmont, he was a son of the *sous-gouverneur* of the Dauphin, father of Louis XVI. Having been made a Knight of Malta at an early age, he enlisted in 1726 in a company of *gendarmes* and became in 1731 a master of camp of cavalry. After experiencing his first fighting in Germany under the marshals Berwick and Asfeld he served in Westphalia (1741), then in Bohemia, was present at the siege of Freiburg (1744), and fought at Fontenoy in the capacity of a marshal of the camp. In 1748 he was made a lieutenant-general and distinguished himself at Hastenbeck, Creveldt, and Minden. The defeat which he suffered the thirty-first of July, 1760, in the vicinity of Warburg, after a bloody battle, did not in the least lessen the esteem in which

² Keeper of true virtue and its inflexible guardian. (Horace)

Oh, never too much to be mourned by the good,
and your country, and your friends,
Your life teaches us how to live, your death how
to die;
Would anyone learn how to live or to die, let him
study this master,
Whom to have seen die was a grief to me.

the king held his courage and his ability. In 1764 he invested him with his orders and after the fall of Choiseul even offered him the Ministry of War (1771). Du Muy refused this post because he would have had to adopt the views of certain persons with whom he did not agree. 'Sire,' he wrote to Louis XV, 'I have never had the honor to

live in your Majesty's immediate circle and consequently I am not accustomed to conform to many usages which I regard as the duty of its members. At my age one cannot modify his manner of living. My inflexible character would soon transform into blame and hatred that favorable public opinion which your Majesty has had the kindness to perceive. I would lose your good graces, and that would be more than I could bear. I beg you therefore to choose a subject more capable than I.' The invitation of Louis XVI, however, was more effective. Since 1744 Du Muy had been attached to the person of the Dauphin (father of Louis XVI).

The Dauphin always treated him as a friend and having found by chance the count's prayer book he wrote in it, 'My God, protect your faithful servant Du Muy so that if you oblige me to bear the heavy burden of the Crown, he may sustain me with his virtue, his advice, and his example.' Louis XVI, desirous of conforming to the last words of his father, hastened to call Du Muy to the Ministry of War. The latter accepted (June 5, 1774) and was raised on March 24, 1775, to the dignity of Marshal of France. He did not long enjoy his honors and died in the



BUST OF THE MARÉCHAL DU MUY
BY JEAN-JACQUES CAFFIERI

same year following an operation for gallstones. Du Muy left *mémoires* in manuscript form full of excellent views on different subjects of public administration."

The portrait of Du Muy was completed (probably in plaster or terracotta) shortly after the marshal's death, for on December 14, 1775, Caffieri addressed the following letter³ to that all-powerful dispenser of royal favors, the Comte d'Angivillier:

"Sir,

"I grasp with eagerness the opportunity, which the Marquis de Créquy has procured for me, of offering you a portrait of the late Marshal du Muy. All the members of his family find it a close likeness. If the portrait has the good fortune to meet with your approval, I shall have succeeded, and your support, Sir, will increase its value.

"I am respectfully, etc.

Caffieri"

The marble version of the bust was, as the inscription indicates, finished sometime within the next year. It was seen at the Salon of 1777 by Gabriel de Saint-Aubin, who sketched it in the margin of his catalogue and noted also the inscription from Horace.

The life of Jean-Jacques Caffieri has been covered in so detailed and admirable a fashion by M. Guiffrey⁴ that only a brief résumé is here necessary. The son of Jacques Caffieri, well known as a sculptor and bronze-founder, he was a grandson of the famous Philippe Caffieri the Elder, who was called from his native Rome to Paris in 1660, there to fill an important place in the great artistic organization directed by Le Brun. Jean-Jacques studied first under his father and then under Jean-Baptiste Lemoyne. In 1749 he won the *Prix de Rome* and shortly left Paris for the Eternal City, where he remained until 1753. He returned to Paris in 1754 and in 1759 was accepted as an Academician in the Royal Academy of Painting and Sculpture. His *morceau de réception*, a *Fleuve*, is now in the Louvre. Caffieri was most successful in his portrait busts, although he at various times produced full-length figures as well as in-

volved compositions. His most famous portraits are those in the series of literary and theatrical celebrities in the Théâtre Français. Caffieri was known to his contemporaries as vain, jealous, and an insatiable seeker for honors. But whatever may have been his qualities as a man, as a sculptor he is justly accorded a place beside Houdon as one of the great portraitists of the eighteenth century.

PRESTON REMINGTON.

TWO CHINESE WOOD SCULPTURES

From the objects in our museums it is impossible to get any clear idea of what Chinese sculpture and Chinese paintings look like in their original settings. This is especially true of sculpture, since most of it used to come to us devoid of polychrome, or was cleaned of it as fast as our well-meaning dealers and curators could get their scrubbing brushes busy. It is true that the color was rarely original, it is true that the colors of the Ch'ing dynasty (especially in the case of imported anilines) are inferior to those of the T'ang dynasty, it is true that if you scrub them off, your sculpture looks more antique. This practice is at last beginning to change. The Chinese dealers, discovering that some of us like color, obligingly supply it, and curators themselves occasionally throw in a dash of pigment if they think it shows a piece off to advantage. Surely in this there is a gain in the understanding of Oriental art—it is strange that a civilization which has rebelled against the idea of polychrome in Greek art and then submitted to that idea with some pleasure, a civilization which first rebelled and then delighted in the idea of Gothic polychrome, should have repeated itself in the case of Chinese polychrome. That, however, is a problem of racial psychology with which we may not at this moment cope, but we may predict with some rejoicing that the day of Chinese color is coming into its own.

The head and torso of a colossal bodhisattva,¹ exhibited in the Room of Recent Accessions during November and now

¹ Purchased, 1928, Rogers Fund.

³ cf. Jules Guiffrey, *Les Caffieri*, p. 240.

⁴ cf. preceding note.



BODHISATTVA
CHINESE, LATE T'ANG STYLE

removed to Gallery E 11, where the light is more in harmony with it, is a case in point. The piece is unmistakably in the style of the late T'ang dynasty but the present color can hardly be older than the seventeenth century. The color, however, is both beautiful and important, as it gives the imagination a key to visualizing what the figure looked like when it stood with its companion, one on each side of a colossal figure of Buddha against a background likewise colored, in a rock-cut cave or builded temple with painted walls and painted ceiling; and until the day comes when China will give us such a cave or such a temple complete, it must stand as a symbol of the whole. For style it may be compared with cave number 118 f, plate CCXXXIX, illustrated in Pelliot's *Les Grottes de Touen-Houang*, a cave unquestionably of the late T'ang dynasty.

A second figure, this time of a small standing bodhisattva, is on exhibition in the Room of Recent Accessions.² This figure is of the T'ang style and of an earlier period than the other. In facial type it is amazingly close to Grenville Winthrop's kneeling stone figure, and one may hope for evidence enough to place it at a given date with authority. The figure is slender and full of vitality, suggestive of the pottery guardians of the tombs, but more alive and graceful. At first glance the carriage of the head and expression of the face may seem arrogant

² Purchased, 1928, Rogers Fund.

and even snobbish—it is not that, it is not even smug, it is merely an expression of triumphant serenity and self-possession, a personality become impersonal, complete, and undisturbed.

ALAN R. PRIEST.

PERUVIAN TEXTILES



FIG. 1. TAPESTRY WEAVE, DETAIL. TIA-HUANACO STYLE, ABOUT VII-IX CENTURY

Two recent purchases have approximately doubled our collection of ancient Peruvian textiles, which now number some eighty pieces. The collection was begun in 1882 with the gift from Henry G. Marquand of sixteen specimens from Ancon, formerly in the Gibbs Collection. From time to time the collection has been increased by gifts and purchases, and, last year, by the purchase of forty-three pieces of unusual interest.

The greater part of the collection is now on exhibition in Gallery H 15, on the second floor near the Textile Study Room. Illustrating in representative specimens the development

during some seven or eight centuries of the Peruvian weavers' craft, the exhibition gives an adequate idea of the beauty of design and color achieved in this important field of indigenous American art.

Peruvian textiles of the type now on exhibition are found mainly in burial grounds along the coast, where climatic conditions have favored preservation. Our collection includes, besides fragments, several ponchos or tunics, a richly ornamented loin-cloth, a girdle, head-bands, and pouches. In the

weaving of these fabrics wool and cotton are the materials chiefly employed. Linen and silk were unknown, but other materials were sometimes sparingly used in addition to those just mentioned. A limited but effective range of colors was obtained mainly by vegetable dyes, fixed by mordants.

Tapestry weaving predominates in these ancient Peruvian textiles. Although the

specimens blue is sometimes used sparsely, but with telling effect.

The history of Peru before the Spanish conquest presents numerous problems, especially in matters of chronology. Nevertheless, the main outlines may be discerned fairly clearly. During the first five or six centuries of our era the well-organized states that had developed in the coastal region are



FIG. 2. TAPESTRY WEAVE. TIAHUANACO STYLE OF THE COAST, ABOUT VIII-IX CENTURY

looms were primitive in character, the results are often astonishingly skilful. A remarkable example of fine weaving is illustrated in figure 4. Brocades and embroideries also occur. In general, the patterns are characterized by the use of geometrical forms and stylized animal motives, such as the puma, fish, and bird, sometimes fantastically combined. The same tendency to abstraction distinguishes the representation of the human figure. Plants and flower forms are rare. The colors are full-hued, with reds and yellows predominating. In the earlier

distinguished by two distinct cultures. To the culture of the northern littoral is given the name proto-Chimu; to that of the southern, proto-Nasca. The artistic expression of the former is marked by its realistic, representational character; the latter is more symbolic and ceremonial.

In the highlands, succeeding a rudimentary, primitive culture, a powerful empire arose about 500, with its center at Tiahuanaco. The empire collapsed about 900, and was followed by a period of degeneration and chaos that continued until about 1100,

when the highlands were invaded and conquered by the Incas. During the flourishing period of the Tiahuanaco empire, the severe, rigidly conventionalized style that developed in the highlands was imposed upon the coastal arts, but with the fall of the empire, local tendencies gradually appeared again.

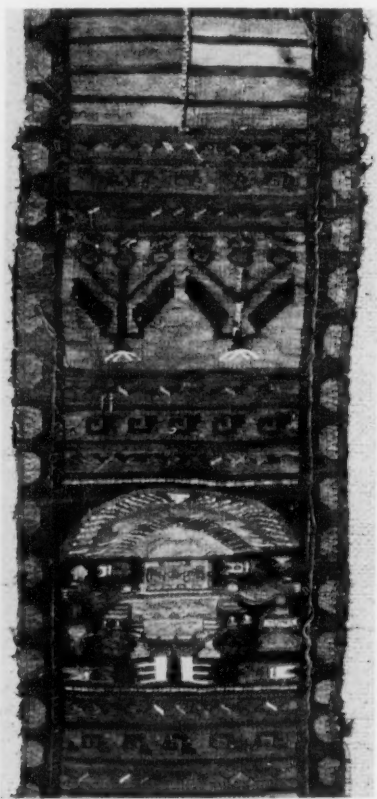


FIG. 3. TAPESTRY WEAVE. PART OF A TUNIC BAND. CHIMU, ABOUT X CENTURY

Having established their power in the highlands, the Incas proceeded to the conquest of the coast, which was completed probably around the middle of the fifteenth century, although the southern region appears to have lost its independence at a somewhat earlier date. Under the Incas, Peruvian art took on an eclectic character which continued after the downfall of the

empire in 1533 through the Spanish conquest. But with these later fabrics, in which European and Oriental motives appear, we are not here concerned.

The geometrical, abstract character of the Tiahuanaco style, with its emphasis on vertical and horizontal lines, is well exemplified in a tapestry-woven band,¹ of which a detail is shown in figure 1. This fabric may be assigned to the period extending from the seventh through the ninth century, and was probably woven in the highlands, since it shows a technical characteristic of this region, the interlacing of the weft threads to prevent gaps where the outlines of the pattern are parallel to the warp threads. Another example of the Tiahuanaco style, but probably of the coast, is the textile² illustrated in figure 2.

Part of a long panel,³ presumably from a tunic, is shown in figure 3. The decoration consists of plants and figures with feathered head-dresses. The figure motives recall Tiahuanaco models, although they are less severe in style, but the naturalistic plant motives indicate a later period. The specimen is probably Chimú work of about the tenth century. Similar representations of plants in bands occur in textiles found at Pachacamac. The long strip of tapestry weaving,⁴ of which a detail is given in figure 4, is notable for fineness of weaving (thirty-two warp threads to the inch) and for the beautiful rendering of the popular, interchanging bird's head motive. The fabric is surely pre-Inca; it may be as early as the tenth century.

The decoration on the complete tunic⁵ illustrated in figure 5 is embroidered rather than tapestry woven. The tunic is very similar to one found at Nasca, now in the Victoria and Albert Museum, and to another in the American Museum of Natural History. It exemplifies the type of ornament popular in the Nasca region, and probably dates from about the fourteenth century.

JOSEPH BRECK.

¹ Acc. no. 24.94. ² Acc. no. 28.171.5.

³ Acc. no. 28.171.2. ⁴ Acc. no. 28.171.1.

⁵ Acc. no. 28.171.13.

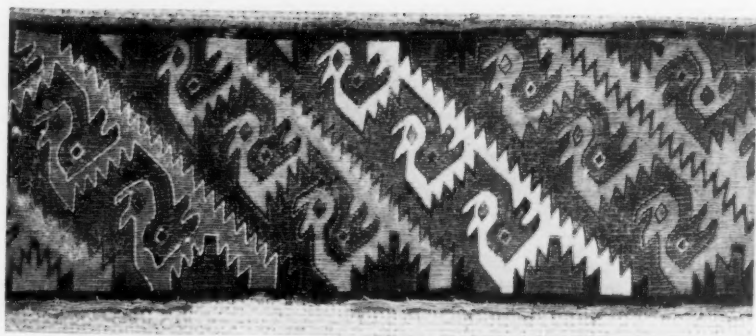


FIG. 4. TAPESTRY WEAVE WITH BIRD-HEAD MOTIVES. EARLY CHIMU

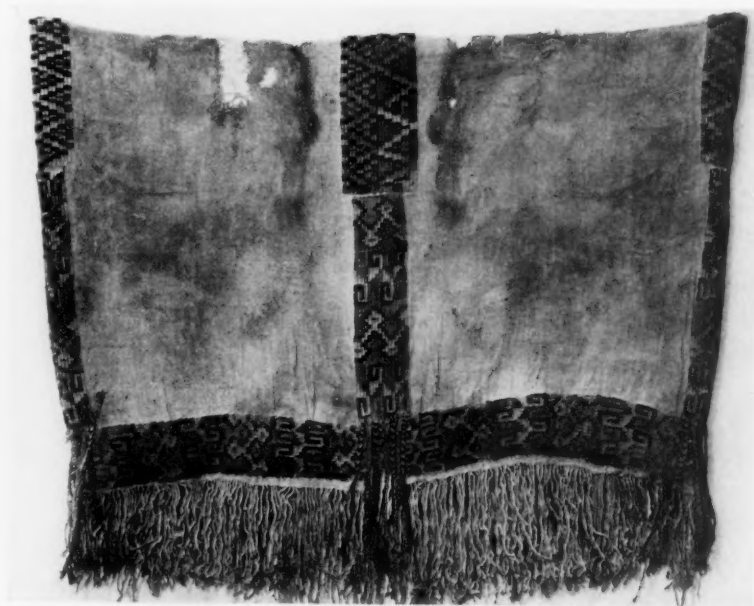


FIG. 5. TUNIC WITH EMBROIDERED DECORATION
NASCA, ABOUT XIV CENTURY

NOTEWORTHY PRINTS
ACQUIRED IN 1928

During the past year there have been added by purchase to the collections in the Museum's Print Room a number of important and interesting prints and illustrated books that have not as yet been mentioned in the pages of the BULLETIN. These acquisitions fall in all the various fields represented in the collections and range in date

further than the mere statement that they are all exceptionally fine in quality.

The Italian prints, however, fall in a different class as they are in general so unfamiliar that they require more detailed description. The earliest and in some ways the most interesting of them is possibly a very primitive Saint Sebastian with Two Archers, which is attributed to the school of Ferrara. The technique is tentative, as though its maker were not habituated to the prac-



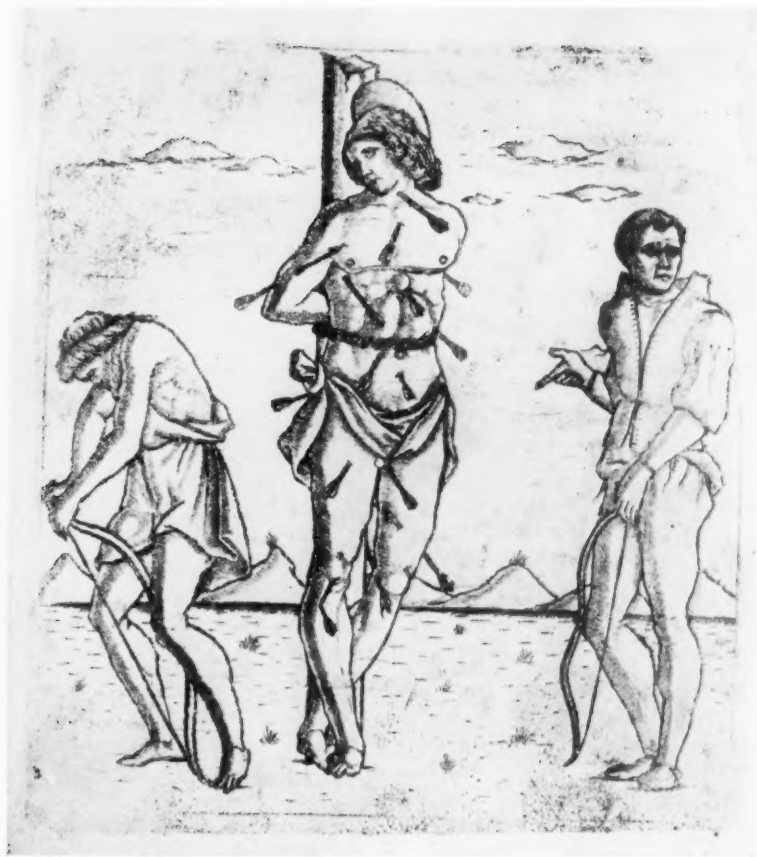
THE BAPTISM OF CHRIST, BY MARTIN SCHONGAUER

from the mid-fifteenth century to etchings and woodcuts still damp from the press. In view of their disparity of interest it is difficult to single out any in particular as of peculiar importance, but there are many which in their special fields are undoubtedly noteworthy.¹

Thus among the early German engravings there are fifteen Schongauers, and among the early Italians, sixteen by various hands, which have most materially strengthened the collections in these fields. The Schongauers are so well known that it is perhaps forgivable to pass them over without notice,

tice of engraving, and the lines have the same peculiar fuzzy character as those in early impressions of the earlier Mantegnas. This print was referred to by Kristeller, *Mitteilungen*, 1907, volume XXX, page 15, and is, so far as known, the unique surviving impression. A most delightful engraving, which is also supposed to be unique, is an early Florentine Saint Sebastian and Three Archers that was reproduced and commented upon by Schreiber in his book on the *Pestblätter*. There is also a charming Italian Madonna and Child, to which no definite attribution has been made, but which seems to show the influence of Mantegna or some other member of the Paduan school. The only other described impression of this

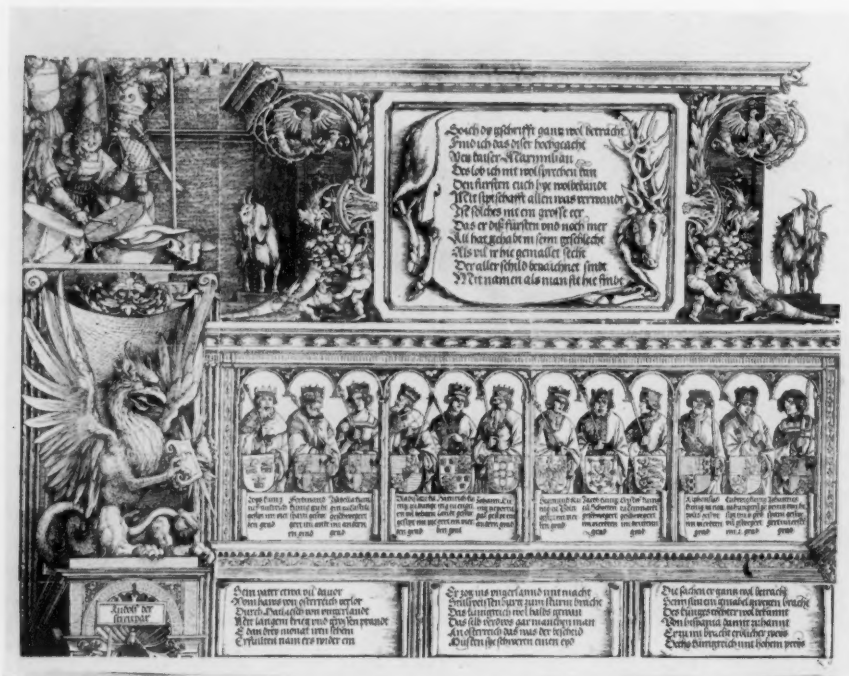
¹ A selection from the more important accessions of the past two years will be put on exhibition in the print galleries in January.



THE MARTYRDOM OF SAINT SEBASTIAN WITH TWO ARCHERS
SCHOOL OF FERRARA, ITALIAN, XV CENTURY

print is said to be in the collection of the Royal Academy in London. One of the largest early Italian engravings is the Virgin Enthroned, by Mocetto, of which the two other known impressions are in the British Museum and the Cabinet d'Estampes at Paris. It is perhaps the closest approach in Italian engraving to the type of large painting of the Madonna with which the name

one of the handsomest and most brilliant prints in the early Italian group. There are also Leda and the Swan, and the Triton and His Family by the Master I B and the Bird, and the Nude Woman in a Landscape by Domenico Campagnola. To these are to be added five *nielli*, of which four bear the signature associated with the name of Peregrino da Cesena. They are among the most



SECTION OF THE TRIUMPHAL ARCH OF THE EMPEROR MAXIMILIAN
BY ALBRECHT DÜRER

of Bellini is associated. Nicoletto da Modena is represented by his charming masterpiece, Fortune, which is also one of the rarest of early Italian prints. Benedetto Montagna's large Saint Jerome is perhaps that master's most typical performance and is familiar through repeated reproduction of its central figure. Robetta appears in our list with his Baptism of Christ. In some ways the most interesting of these early Italian engravings is the Hercules and Antaeus of the school of Pollaiuolo, which is well known through the reduced facsimile in Hind's British Museum catalogue. It is

typical and interesting pieces of their peculiar and little known, though much talked about, kind.

Primitive French engraving is represented by the folding plates in an imperfect copy of the French translation of Breydenbach's Itinerary, printed at Lyons in 1488. These are the earliest intaglio prints that can be definitely said to have been made in France. It is not impossible that as an illustrated book this French version is handsomer than the so celebrated, but infinitely commoner, Mainz edition of 1486.

Early German woodcutting is represented

by a large and handsome single-sheet cut of the Crucifixion, while early French work of the same kind is beautifully represented by a lovely Annunciation which is still in its place as the top lining to an early "dispatch

of Decorative Arts several years ago.

The principal item in the list of German Renaissance woodcuts acquired during the year is a complete set in the original thirty-six sheets of the fabulously rare first edition



"DISPATCH BOX" WITH FRENCH XV CENTURY WOODCUT
OF THE ANNUNCIATION

box." Among the woodcut illustrations may be mentioned nice copies of the Nuremberg Heiligenleben of 1488 and the Strassburg Virgil of 1502, the cuts in the latter of which served as models for the unusual series of painted Limoges enamels of the taking of Troy that was acquired for the Department

of Dürer's great Triumphal Arch of the Emperor Maximilian. The only similar sets known outside those in the old Scandinavian royal collections are those respectively at Stuttgart and in the possession of the Baron Edmond de Rothschild at Paris. If fitted together the sheets would make a woodcut

almost ten by eleven feet in size. Its acquisition for the Museum was a piece of the purest luck, as few prints in the world are more famous or have been more assiduously sought for over a longer period of years. It taught the curator that, in print collecting at least, anything may come to the man who has his eyes open.

Two important sets of English prints were also acquired during the year, a fine copy of

de Chavannes, Pissarro, Delacroix, Redon, Toulouse-Lautrec, Maillol, Forain, Vuillard, Bonnard, Matisse, Ensor, Leibl, Kollwitz, Menzel, and Liebermann, as well as a number of the younger contemporary artists. The collection of ornament has also been added to during the year, particularly by a most interesting series of eighteenth-century Lyonnese designs for weaves.

WILLIAM M. IVINS, JR.



BERRY POMEROY CASTLE FROM THE LIBER STUDIORUM, BY J. M. W. TURNER

the celebrated Malton's Views of London, which is not improbably the most beautiful set of English eighteenth-century architectural plates, and a complete set, largely in first states, of Turner's celebrated Liber Studiorum, undoubtedly the most celebrated series of plates ever made in England.

Among the makers and designers of other prints acquired during the past year may be mentioned Israhel van Meckenem, Lucas of Leyden, Altdorfer, Cranach, Burgkmair, Holbein, Huber, the Master D. S., G. Lemberger, Brueghel, Jean Goujon, Callot, Goudt, van de Velde, Morin, Tiepolo, Prud'hon, Daumier, Millet, Manet, Puvis

A STATUE OF PROTESILAOS

An important new acquisition for the Classical Department has been placed this month in the Room of Recent Accessions. It is a marble warrior, somewhat over life-size,¹ in a fair state of preservation, undoubtedly one of the most impressive pieces in our collection (figs. 1-3).² He is represented standing, on a slanting base,

¹ Total height as preserved with plinth, 7 ft. 3 in. (2.21 m.).

² A more detailed article on this important statue will appear in the next number of Metropolitan Museum Studies.



FIG. 1. STATUE OF PROTESILAOS. ROMAN COPY OF A GREEK WORK OF ABOUT 450-440 B.C.

and leaning back slightly as if to acquire momentum for throwing his spear against an enemy. He wears a helmet with leather lining and carried a shield on his left arm. The statue is evidently a Roman copy of a Greek work produced soon after the middle of the fifth century, full of power and swing, and monumental in conception. The original was presumably of bronze, as were the majority of free-standing statues of that time.

The type is a new one and we welcome it as an important addition to our somewhat meager store of works of this important period, contemporary with the Parthenon metopes (450-440 B.C.). But who is this mighty warrior about to attack an enemy? It would be difficult to make an identification — the choice of warrior heroes is so extensive in Greek history — were it not for one important clue. In the British Museum is a torso, evidently another replica from the same original as our statue; and found with it and belonging to it is a slanting base, worked in greater detail than ours, in the form evidently of the fore part of a ship surrounded by waves.³ On the evidence of this base the figure in the British Museum was identified as the sea-god Poseidon, perhaps wielding his trident. Our statue, preserved with helmeted

head⁴ and arms which carried spear and shield, now excludes this possibility. But the example in the British Museum teaches us that our slanting base must be explained as a simplified rendering of the ram of a boat.⁵

So our hero must have been one associated with a ship from which he advanced for an attack. Such a one was Protesilaos, the son of Iphiklos, "the first man who dared to leap ashore when the Greek fleet touched the Troad." An oracle had foretold that whoever first stepped on Trojan soil would be the first to fall. But Protesilaos, nothing daunted, jumped on land from his ship, "bealt death to not a few barbarians and was then himself killed by Hektor." It was a splendid deed in true heroic style, and the memory of Protesilaos was ever afterwards revered. There was a shrine of him in Thessaly, at Phylake, his home, and games were instituted there in his honor (Pindar). Near his grave at Elaïos in the Thracian Chersonese there was a temple with rich treasures as well as a shrine (Herodotos). Philostratos, writing

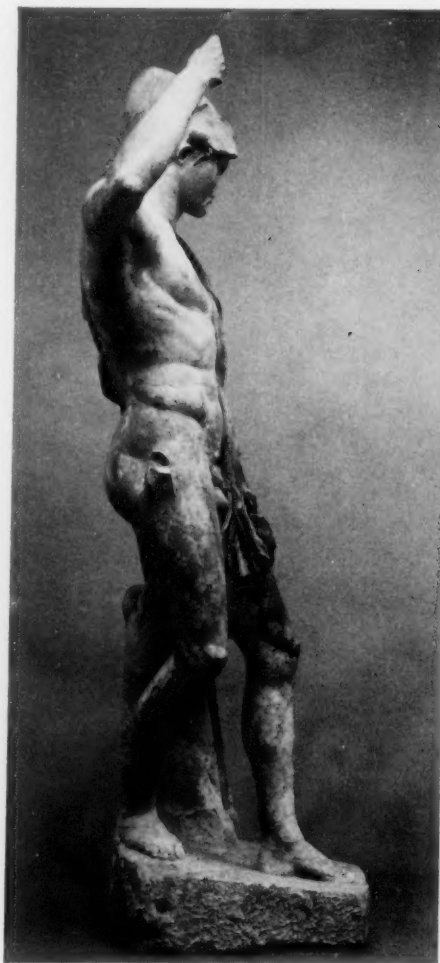


FIG. 2. STATUE OF PROTESILAOS
RIGHT SIDE

of this sanctuary in the early third century

⁴ The head is said to have been found in the same general locality as the statue, the marble and weathering are identical, the size and style fit; but it does not actually join on to the body, since an intervening portion is missing.

⁵ The disturbing support in the form of a tree trunk would not have been needed in the bronze original.

³ Smith, *Catalogue of Greek Sculpture*, III, no. 1538.

A.D., speaks of a temple statue of Protesilaos "standing on a base which was shaped like the prow of a boat." Moreover, coins of Elaïos of the time of Commodus have on the reverse representations of Protesilaos standing on the fore part of a ship, clad in helmet, cuirass, and short chiton, in the right arm a spear, the left raised. Coins of Phthiotian Thebes in Thessaly have similar representations of Protesilaos, but standing in front of the ship instead of on it.

With such evidence we need not hesitate to identify our new statue as Protesilaos descending from his ship to set foot on Troy.⁶ It is apparently the only extant statue of this hero — except of course the second replica in the British Museum which can now be rechristened; and very few representations of him are known at all.⁷ One or more on early vases, two on Roman sarcophagi—where not only the landing at Troy, but his reunion with his wife, Laodameia, is represented, perhaps one of the Heroön of Gjölbaschi, a head on a coin of Skione, and the two coin

reliefs mentioned above. As a Thessalian, he evidently was not so popular with Athenian and Peloponnesian artists as their own heroes, and so, while Herakles, Theseus, Perseus, and Odysseus have become

household names, Protesilaos is comparatively unfamiliar. Though northern Greece held him in reverence for his deeds, the artistic South set up few memorials in his honor. Pausanias, on his travels in southern Greece, saw no statues of Protesilaos in any of the sanctuaries he visited. The British Museum torso was discovered at Kyzikos in Mysia, which, according to tradition, was founded by Thessalian settlers, and so a statue of him in that city was an appropriate offering. But the love story of Protesilaos and the inconsolable sorrow of his widow had a psychological appeal for a dramatist; and if Euripides' play, *Protesilaos*, had survived, his name would doubtless have

been better known today.⁸ So dependent are even great heroes on the artists for their permanent fame!

GISELA M. A. RICHTER.

⁸ Wordsworth's *Laodamia* is so nineteenth-century in spirit that it is little read today.



FIG. 3. STATUE OF PROTESILAOS
LEFT SIDE

⁶ This identification was first tentatively suggested, I believe, by Edward Warren.

⁷ cf. the list given by Türk in Roscher's *Lexicon*, columns 3165 ff.

ACCESSIONS AND NOTES

VIEWS OF ITALY will be on exhibition in the Photograph Division of the Library this month.

INDEX TO VOLUME XXIII OF THE BULLETIN. The annual classified index to the BULLETIN, covering the issues of January to December, 1928, will be sent to the Fellows of the Museum, to the libraries and museums on the BULLETIN mailing list, and to any subscriber who will send a postcard requesting it.

RECEPTION HELD IN THE MUSEUM. The President and Trustees of The Metropolitan Museum of Art tendered a reception on Sunday evening, December 30, from eight to ten o'clock, to the officers and members of The American Association for the Advancement of Science and its affiliated societies. A program of music was rendered by an orchestra conducted by David Mannes.

STAFF PROMOTIONS. At the meeting of the Trustees on December 17, Richard F. Bach, Associate in Industrial Arts, was given the title of Director of Industrial Relations; Stephen V. Grancsay, Assistant Curator in Charge, was made Associate Curator in Charge of the Department of Arms and Armor; and James J. Rorimer was advanced from the position of Assistant in the Department of Decorative Arts to that of Assistant Curator.

THE CLOISTERS. No steam pipes or radiators are visible at The Cloisters. Nevertheless they are there, concealed behind brick screens, giving forth a gentle warmth that is welcome these wintry days, however unarchaeological it may be, to those who visit our branch museum of mediaeval art on Fort Washington Avenue. A word of advice: at this time of year visit The Cloisters in the morning or early afternoon, as it is necessary when dusk sets in to close part of the building.

PAINTINGS BY ZULOAGA. The Museum has recently put on exhibition four paintings by Zuloaga. One, *The Victims of the Fiesta*,¹ was received as a gift from Mrs. Joseph John Kerrigan. It is a painting of the sorrier side of the bull-fight. We look down into the courtyard of the horses. The scene is after the fight; one horse has been badly gored in the belly, and there are pools of blood on the ground. We are told by Mrs. Kerrigan that the artist painted this picture for his son and it was only after great persuasion that he consented to part with it.

The other three paintings² are lent by Mrs. Leonard Elmhirst—a large picture, *Women on a Balcony*, and two standing portraits, the bull-fighter *El Corcito* (the Deer), and *La Gitana en Toreador* for which Augustina, the gypsy dancer, posed.

J. M. L.

AN EXHIBITION OF QUILTED TEXTILES. An exhibition of quilting, which the French term *piqué*, has been arranged in Gallery H 19, the small room overlooking the park and adjoining the gallery of eighteenth-century laces.

Recently several notable displays of this type of needlework have been held in Europe, one in Denmark and others in London, including one devoted entirely to Welsh quilting. The present exhibition has been made possible through the cordial coöperation of Mrs. DeWitt Clinton Cohen, an enthusiastic and discriminating collector of fine needlework, whose rich collection has been placed at the disposal of the Museum in assembling the material.

Owing to limited gallery space it has been necessary to confine the items to accessories of costume and small quilted articles such as cradle coverlets. Among the various objects shown are some exceptionally interesting

¹ Oil on canvas; h. 30 $\frac{7}{8}$, w. 39 inches. Signed: I Zuloaga. Gift of Mrs. Joseph John Kerrigan. Room of Recent Accessions.

² On exhibition in Gallery 19.

caps, including rare examples from the Belgian Congo; eighteenth-century waistcoats and bodices, slippers, pockets, and many dainty foibles, all reflecting the elegant leisure of bygone days when gentlewomen worked by candlelight!

The exhibition will be open through January and February.

MEMBERSHIP. In recognition of his most distinguished benefaction Frank A. Munsey was declared a Benefactor at the last meeting of the Board of Trustees, held December 17, 1928. To the same class Mary J. Kingsland was added by declaration, Alexander M. Bing and Samuel H. Kress by election.

In recognition of their gifts the donors named in the following list were elected to the Corporation membership: **FELLOWS IN PERPETUITY**, Mrs. Louise Senff Cameron, Charles W. Gould, Germain Seligmann, Mrs. Herbert N. Straus, Mrs. William B. Van Rensselaer; **FELLOWS FOR LIFE**, Ralph M. Chait, Miss Mary T. Cockcroft, Mrs. Richard B. Hartshorne, Miss Annie-May Hegeman, Arthur W. Heintzelman, P. Jackson Higgs, Charles B. Hoyt, Frederick P. Keppel, Mrs. Joseph John Kerrigan, George F. Lawrence, Louis C. Raegner, Herbert N. Straus, Harry Wearne, Miss Louise Floyd Wickham, Sadajiro Yamanaka.

The following persons, having qualified for the different classes of annual membership, were elected: **CONTRIBUTING MEMBER**, Mrs. Andre Mertzanoff; **SUSTAINING MEMBERS**, Mrs. Forrest F. Dryden, Nathaniel Thurlow, Frederick C. Zobel.

ANNUAL MEMBERS were elected to the number of 226.

ART AND ARCHAEOLOGICAL ASSOCIATIONS AT THE MUSEUM. The Annual Meetings of the American Philological Association, the Archaeological Institute of America, and the College Art Association of America were held from Thursday, December 27, to Saturday, December 29. During this time the Museum was thrown open to these societies.

The American Philological Society (President, Professor Clarence Powers Bill of

Western Reserve University) held one session jointly with the Linguistic Society of America, on Thursday afternoon at two, in the Lecture Room. At this meeting papers were read by members of both societies. Friday at two, Saturday at 9:30 and at 2:30 the Association held individual sessions in the Lecture Hall.

The Archaeological Institute of America (President, Ralph Van Deman Magoffin of New York University) held its first meeting for the reading of papers in Classroom A on Thursday at 2:00, Edward T. Newell, President of the American Numismatic Society and Vice-president of the New York Society of the Institute, presiding. Friday morning at 9:30 there was a joint meeting with the College Art Association for the reading of papers, in Classroom A, John Shapley of New York University, President of the College Art Association, presiding. Friday afternoon at two in Classroom A, the Institute held its second meeting, Mrs. Joseph Clark Hoppin of New York, Vice-president of the Institute, presiding. The third meeting was held in Classroom A at 9:30 Saturday morning, T. Leslie Shear of Princeton University, Elective Member at Large of the Council of the Institute, presiding.

The College Art Association (President, John Shapley of New York University) met in Classroom B Thursday morning at ten, Alfred V. Churchill of Smith College presiding, and at two p.m. on the same day in Classroom B, J. Donald Young of Columbia University presiding. A third meeting of the Association took place Friday afternoon at two in Classroom K, Everett V. Meeks of Yale University presiding; a fourth, Saturday at 9:30 in Classroom B, Myrtila Avery of Wellesley College presiding; and a fifth, Saturday at 2:00 p.m., also in Classroom B, C. R. Morey of Princeton University presiding.

The last appearance in the Museum of members of the three associations was at the reception on Sunday evening, December 30, given to the officers and members of the American Association for the Advancement of Science and its affiliated societies. On this occasion an orchestra conducted by David Mannes rendered a program of music.

LIST OF ACCESSIONS AND LOANS

NOVEMBER 6 TO DECEMBER 5, 1928

ANTIQUITIES—CLASSICAL

Fragment of a Roman fresco: veiled woman, early Imperial period (Study Room, Wing K, Basement).

Gift of Albert Gallatin.

ANTIQUITIES—EGYPTIAN

Head of a red granite statue representing a dignitary of the Middle Kingdom, XII dyn.*

Gift of V. Everit Macy.

ARMS AND ARMOR

Powder flask (Saxon) and morion, German, late XVI cent.; pistol, end of XVII cent.; pistols (2), made by Barzabal, abt. 1800,—Spanish; snap-haunce pistols (2), Pistoia, abt. 1750; flintlock pistols (2), XVIII cent.,—Italian; cannon models (5), hunting sword, XVIII cent.; pistols (2), made by Le Page, abt. 1800; pistols (2), in original case, with numerous accessories, abt. 1805; pistols (2), made by Boutet, abt. 1805,—French.*

Purchase.

BOOKS, ETC.—THE LIBRARY

Gifts of Edward D. Adams, E. Tudor Gross, Dr. C. J. Kullmer, John R. Maxwell, Herbert H. Newton, Arthur Sambon, Philip Newell Youtz.

LACES

Lappet, bobbin lace, French (Valenciennes), XVIII cent.†

Gift of Mrs. D. Balogh de Almas.

MINIATURES AND MANUSCRIPTS

Miniature, Portrait of Robert Dugan, artist unknown, American, XIX cent. (Floor II, Room 312).

Gift of Mrs. Emma W. Englander.

PAINTINGS

Landscape, by Li Zu Chuen, Chinese, modern.*

Gift of Li Zu Chuen.

Portrait of Mary Ann Garrits, by Frederick R. Spencer, American, 1806-1875.*

Gift of Mrs. Emma W. Englander.

Victims of the Fiesta, by Ignacio Zuloaga, Spanish, contemporary.†

Gift of Mrs. Joseph John Kerrigan.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

PHOTOGRAPHS—THE LIBRARY

Gifts of Edward D. Adams, Messrs. B. Altman & Company, Mrs. Sarah Y. Bailey, Fondation Egyptologique Reine Elisabeth, Miss Helen Plumb, Lorado Taft.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Mrs. Bella C. Landauer (10), Ralph Pulitzer (44), Mr. and Mrs. Herbert N. Straus (3 books).

Prints (1,585), books (67), portfolios (1).

Purchase.

REPRODUCTIONS

Gold and silver cup from Dendra, in the National Museum, Athens; gold ring with linear inscription, in the Candia Museum, Crete.†

Purchase.

Reproduction of fragment of the Mahāparinirvāna Sutra, Chinese, modern.*

Gift of Professor Toyozo Tanaka.

SCULPTURE

Standing figure of Kuan Yin, in clay, Sung dyn. (960-1280); standing figures (2), carved wood; figures (2), glazed pottery lions, Ming dyn. (1368-1644).*

Purchase.

Wooden statuette, seated Kuan Yin, style of the late Six Dynasties, Chinese, modern (forgery).*

Gift of Yamanaka & Co.

Marble bust, Maréchal du Muy, by Jean-Jacques Caffieri, French, dated 1776.†

Purchase and Exchange.

TEXTILES

Fragment of silk and metal brocade, Hispano-Moresque, XI-XII cent.†

Purchase.

Piece of netted lace work, English, 1450-1500.†

Gift of George F. Lawrence.

Sampler, Mexican, dated 1887.†

Gift of Mrs. William H. Bliss.

WOODWORK AND FURNITURE

Commode, German, first half of XVIII cent.†

Purchase.

Armchair, signed George Jacob, style of Louis XVI, French, abt. 1770-1780; armchair, Adam-Hepplewhite style, English, 1765-1775.†

Exchange.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

METALWORK

Silver box, German, 1674; silver brazier, maker, Thomas Jenkins, English (London), 1700 (Floor II, Room 22).

Lent by W. Gedney Beatty.

Silver cup with cover, English, hallmarked 1682 (Wing J, Room 13).

Lent by Hon. A. T. Clearwater.

PAINTINGS

Portraits (2): Eliphalet Terry and Lydia Coit Terry, both by Samuel Finley Breese Morse,

American, 1791-1872 (American Wing).

Lent by Dr. Charles T. Butler.

Paintings (3): La Gitana en Toreador (gypsy dancer), El Corcito (bull-fighter), and Women on a Balcony, all by Ignacio Zuloaga, Spanish, contemporary (Floor II, Room 19).

Lent by Mrs. Leonard Elmhirst.

TEXTILES

Crib quilt, embroidered wool, Spanish, 1642 (Wing H, Study Room).

Lent by Miss A. H. Wells.

CALENDAR OF LECTURES

FREE LECTURES

JANUARY 17-FEBRUARY 17, 1929

JANUARY

	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Hour
Accessions from the Near East (For Members).	Maurice S. Dimand															4:00
English Painting in the XVIII Century.	Stewart Dick															4:00
Talk on the Concert Program.	Thomas Whitney Surette															5:15
Renoir.	Walter Pach															4:00
Printed Fabrics (For Members).	Frances Pond Little															4:00
Three Epochs in XIX Century French Painting.	Aline Caro-Delvaile															4:00
Talk on the Concert Program.	Thomas Whitney Surette															5:15
Modernistic Tendencies in Architecture.	Everett V. Meeks															4:00
Printed Fabrics (For Members).	Frances Pond Little															4:00

FEBRUARY

Problems of Portraiture: The Group.	Edith R. Abbot	4:00
Design in Gardens (Arthur Gillender Lecture).	Charles Downing Lay	4:00
Accessions of Far Eastern Art (For Members).	Alan Reed Priest	4:00
The Bronze Age in China.	Carl W. Bishop	4:00
Intimate Impressions of Japan.	H. Van Buren Magonigle	4:00
The Egyptian Collections (For Members).	Ambrose Lansing	4:00
A French Book of Hours (For the Deaf and Deafened).	Jane B. Walker	3:00
Sweden's Liberty Statue.	Johnny Roosval	4:00
Contemporary Caricatures of Events of the American Revolution.	R. T. H. Halsey	4:00

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, January 19, 26, February 2, 9, at 1:45 p.m.; Sundays, January 20, 27, February 3, 10, 17, at 1:45 and 2:45 p.m.; by Agnes K. Inglis, Saturday, February 16, at 1:45 p.m.; for Members' Children, by Anna Curtis Chandler, Saturdays, January 19, 26, February 2, 9, at 10:15 a.m.; by Douglas Moore, Saturday, February 16, at 10:15 a.m.

Gallery Talks, by Elise P. Carey, Saturdays at 2:00 p.m., Sundays at 3:00 p.m.; by Roberta M. Fansler, Saturdays at 3:00 p.m., Sundays at 2:00 p.m.

Holiday Gallery Talk by Elise P. Carey, Tuesday, February 12, at 3 p.m.

Study-Hours for Practical Workers, by Grace Cornell, Sundays, January 20, 27, at 3:00 p.m.; by Nancy McClelland, Sunday, February 3, at 3:00 p.m.; by Dennis S. O'Meara, Sunday, February 10, at 3:00 p.m.; by Lucy D. Taylor, Sunday, February 17, at 3:00 p.m.

Museum Cinema Films Showings, Thursdays at 2:00 p.m.

LECTURES FOR WHICH FEES ARE CHARGED

JANUARY 14-FEBRUARY 16, 1929

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University. For particulars see folders announcing lectures.

JANUARY	HOUR	JANUARY	HOUR
14 Art and Culture of India (N) Ananda K. Coomaraswamy	11:00	18 Materials of Decoration (N) Stephan Bourgeois	8:00
14 The Art of the Venetian Republic (M) Edith R. Abbot	3:00	19 Study-Hour for Young Girls (M) Kate Mann Franklin	10:30
14 Museum Course for High School Teachers (M) Ethelwyn Bradish	4:00	19 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot	11:00
15 History of American Art (N) Herbert R. Cross	10:15	21 Art and Culture of India (N) Ananda K. Coomaraswamy	11:00
15 Turkish Art and Architecture (N) Rudolf M. Riefstahl	11:00	21 The Art of the Venetian Republic (M) Edith R. Abbot	3:00
15 Applied Aesthetics (N) Thomas Munro	3:00	21 Museum Course for High School Teachers (M) Ethelwyn Bradish	4:00
15 Methods and Bibliography of the Fine Arts (N) John Shapley	3:00	22 History of American Art (N) Herbert R. Cross	10:15
15 Art of the Middle Ages (N) John Shapley	8:00	22 Turkish Art and Architecture (N) Rudolf M. Riefstahl	11:00
15 History and Principles of Form and Color (N) C. Hayes Sprague	8:00	22 Applied Aesthetics (N) Thomas Munro	3:00
15 Historic Textile Fabrics (N) Rudolf M. Riefstahl	8:00	22 Methods and Bibliography of the Fine Arts (N) John Shapley	3:00
16 Byzantine Art (N) Thomas Whittemore	11:00	22 Art of the Middle Ages (N) John Shapley	8:00
16 Living American Art (N) Leo Katz	11:00	22 History and Principles of Form and Color (N) C. Hayes Sprague	8:00
16 Spanish Painting to the XVI Century (N) Walter W. S. Cook	3:20	24 Coptic Art (N) Thomas Whittemore	3:00
16 Contemporary Art (M) Huger Elliott	4:00	24 General History of Art (N) Rudolf M. Riefstahl	3:20
17 Coptic Art (N) Thomas Whittemore	3:00	24 Museum Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler	3:45
17 General History of Art (N) Rudolf M. Riefstahl	3:20	25 Study-Hour for Salespeople and Buyers (M) Lucy D. Taylor	9:00
17 Museum Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler	3:45	25 Study-Hour for Home-Makers (M) Anna Lamont Rogers	11:00
18 Study-Hour for Salespeople and Buyers (M) Lucy D. Taylor	9:00	25 Study-Hour for Teachers (M) Lucy D. Taylor	4:00
18 Study-Hour for Home-Makers (M) Lucy D. Taylor	11:00	25 Modern French Painting and Sculpture (N) Walter Pach	8:00
18 Study-Hours for Teachers (M) Kate Mann Franklin and Anna Lamont Rogers	4:00	25 Materials of Decoration (N) C. Hayes Sprague	8:00
18 Modern French Painting and Sculpture (N) Walter Pach	8:00	26 Study-Hour for Young Girls (M) Kate Mann Franklin	10:30

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JANUARY		HOUR	FEBRUARY		HOUR
26	Outline History of Painting through the Italian Renaissance (M)		8	Study-Hour for Teachers (M)	
	Edith R. Abbot	11:00		Lucy D. Taylor	4:00
28	Museum Course for High School Teachers (M)		8	Modern French Painting and Sculpture (N)	
	Ethelwyn Bradish	4:00		Walter Pach	8:00
20	Turkish Art and Architecture (N)		8	Fundamentals of Interior Decoration (N)	
	Rudolf M. Riefstahl	11:00		Evan J. Tudor	8:00
20	Historic Textile Fabrics (N)		8	Industrial Styling in the Modern Manner (N)	
	Rudolf M. Riefstahl	8:00		Paul T. Frankl	8:00
30	Contemporary Art (M)		9	Study-Hour for Young Girls (M)	
	Huger Elliott	4:00		Kate Mann Franklin	10:30
31	Museum Course for Elementary and Junior High School Teachers (M)		9	Outline of the History of Painting in Western Europe (M)	
	Anna Curtis Chandler	3:45		Edith R. Abbot	11:00
31	Oriental Rugs (N)		9	Greek and Roman Art (N)	
	Rudolf M. Riefstahl	8:00		David M. Robinson	11:00
FEBRUARY			11	Museum Course for High School Teachers (M)	
1	Study-Hour for Salespeople and Buyers (M)			Ethelwyn Bradish	4:00
	Lucy D. Taylor	9:00	12	Early Christian Painting in Italy (N)	
1	Study-Hour for Home-Makers (M)			John Shapley	3:00
	Lucy D. Taylor	11:00	12	Art of the Later Middle Ages (N)	
1	Study-Hours for Teachers (M)			John Shapley	8:00
	Kate Mann Franklin and Anna Lamont Rogers	4:00	13	Art of the Far East (N)	
2	Study-Hour for Young Girls (M)			George Rowley	11:00
	Kate Mann Franklin	10:30	13	History of Florentine Painting (N)	
4	Museum Course for High School Teachers (M)			Richard Offner	11:00
	Ethelwyn Bradish	4:00	13	Fundamental Problems of Modern Art (N)	
5	Renaissance and Modern Art (N)			Leo Katz	11:00
	Herbert R. Cross	10:15	13	Contemporary Art (M)	
5	Meanings of Art (N)			Huger Elliott	4:00
	A. Philip McMahon	11:00	14	A Survey of Italian Painting (N)	
5	Early Christian Painting in Italy (N)			Frank J. Mather, Jr.	11:00
	John Shapley	3:00	14	General History of Art (N)	
5	Elements of Modern Architectural Art (N)			John Shapley	3:20
	Everett V. Meeks	8:00	14	Museum Course for Elementary and Junior High School Teachers (M)	
5	Principles of Historic Design (N)			Minnie L. Hutchinson	3:45
	C. Hayes Sprague	8:00	15	Study-Hour for Salespeople and Buyers (M)	
5	Art of the Later Middle Ages (N)			Grace Cornell	9:00
	John Shapley	8:00	15	Study-Hour for Home-Makers (M)	
6	Art of the Far East (N)			Fern Bradley	11:00
	George Rowley	11:00	15	Study-Hours for Teachers (M)	
6	History of Florentine Painting (N)			Kate Mann Franklin and Anna Lamont Rogers	4:00
	Richard Offner	11:00	15	Modern French Painting and Sculpture (N)	
6	Fundamental Problems of Modern Art (N)			Walter Pach	8:00
	Leo Katz	11:00	15	Fundamentals of Interior Decoration (N)	
6	Contemporary Art (M)			Evan J. Tudor	8:00
	Huger Elliott	4:00	15	Industrial Styling in the Modern Manner (N)	
7	A Survey of Italian Painting (N)			Paul T. Frankl	8:00
	Frank J. Mather, Jr.	11:00	16	Study-Hour for Young Girls (M)	
7	General History of Art (N)			Kate Mann Franklin	10:30
	John Shapley	3:20	16	Outline of the History of Painting in Western Europe (M)	
7	Museum Course for Elementary and Junior High School Teachers (M)			Edith R. Abbot	11:00
	Frances Morris	3:45	16	Greek and Roman Art (N)	
8	Study-Hour for Salespeople and Buyers (M)			David M. Robinson	11:00
	Grace Cornell	9:00			
8	Study-Hour for Home-Makers (M)				
	Anna Lamont Rogers	11:00			

JAN 25 1929

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1879, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 85th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

- A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.
- Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.
- The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
American Wing and The Cloisters close at dusk in winter.	

CAFETERIA:	
Saturdays	12 m. to 5.15 p.m.
Sundays	1 p.m. to 5.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays, except Christmas	12 m. to 5.15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters, Washington Heights 2735.